GOODIEPAL OR GÆOUDJIPARL
THE ÅRHUS WARRIOR

RADICAL COMPUTER MUSIC & FANTASTISK MEDIEMANIPULATION

A CORRECTED AND
ILLUSTRATED TRANSCRIPT OF:
THE OFFICIAL MORT AUX VACHES
EKSTRA EXTRA WALKTHROUGH

The audio file named
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AUX VACHES EKSTRA EXTRA
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MORT AUX VACHES EKSTRA
EXTRA WALKTHROUGH

FANTASTIC Time Manipulation

- a Corrected and Illustrated Transcript of
The Official Mort Aux Vaches Ekstra Extra Walkthrough

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Transcription Note:

The following transcription has been initiated and carried out by a number of people, all contributing to the complete text through transcription of smaller individual sections. The final text is compiled and edited on this basis.

The transcription is based on various existing audio versions of *The Official Mort Aux Vaches Ekstra Extra Walkthrough*. Because of the slight discrepancies between these versions, the text will divert in places from the reader's audio input when listening to the work while reading the text.

Overall, the transcription is faithful to Gæoudjiparl the Århus Warrior's distinct speech style and autonomous relation to grammar and phrasing.

An attempt to scan or transcribe me has been made and a reaction has been put in place with this book. On the following pages you will find a corrected and illustrated version of the manuscript delivered to me by various anonymous transcriptors.

A full prologue for the work can be heard on, what in this book is commonly referred to as a brick or musical object, namely *Mort Aux Vaches Ekstra Extra* #05A25WORK7.

The book itself has now also been turned into a musical object with the catalogue number *Mort Aux Vaches Ekstra Extra* #0212-6729.

GÆOUDJIPARL

- the Århus Warrior
Paradiso, Amsterdam, the 5th of September 2004

WARNING:
Please consider this as a study score and only read it while listening to one of the audio recordings of *The Official Mort Aux Vaches Ekstra Extra Walkthrough*

Numerous introductions, or overtures, for this speech have been recorded. They are not transcribed here because they should be perceived as audio icons or informative signals

Hi! This is the Goodiepal speaking here, what you are about to hear now is what we in Danish would call "Brugsanvisningen," which means "The Manual" or "The Recipe," which basically, or more specifically, is a way in which you can bring out and complete all the ideas for the education program, which is also my work called *Mort Aux Vaches Ekstra*, which is the work I've been working on since 2001.

[Now, we will need a bit of a introduction before I continue…]

See, I have had an artistic career, you could say, as well as a teaching career. I've been teaching at The Royal Academy of Music in Denmark as well as other places – Norway, Spain, Italy – and I've been to America as well, doing lectures at Princeton, Brown, CalArts, Rensselaer, The University of Iowa City, and a lot of other places. I've performed at some of the world's finest festivals and all these sort of things.

Now, I'm not saying this to sit here and brag….[in any way]…. No, I'm sitting here and saying these things because I lately have met so much critique that I have decided to, well, stay away from home for a little while. I have moved to England, and I have settled down here in The Blue House where I am running an autonom school. And I am not in any way saying these sorts of things because I would like you to throw your pity on me, I'm just explaining the whole thing, all the ideas behind the *Mort Aux Vaches Ekstra* education program. Which I think is a wonderful education program for all ages basically, and everybody with an adventurous mind, who is interested in modern computer music and utopia in general.

But let's start here: See, I had a career going as a teacher and also as you could say 'artistic' but that's not what I would say. I would just say, hmmm, 'active' in a way – I've been performing a lot of concerts and these sorts of things, I have tried to combine these things… I was teaching composition, aesthetics, and the history of computer music. And I built up a team of students, which I all paid equally respect to, and I tried to plant wonderful seeds in each of these fine young individuals' minds. So we could come up

with something aimed at the future, which I for the time being and as a joke called Radical Computer Music.

Over the last few years I have from my homeland, and from Scandinavia in general, been met with so much critique of my work. I always when I open a newspaper has to hear about myself as a lunatic, a fucked up, kind of maybe funny but all the time absolutely ridiculous terrible personality. These sorts of things is all right. At the same time I would just like to point out that I have tried to create an alternative for computer music in general, right. You see, the critique that have met me have reached to such a level that I for a few days ago in the late hours was walking down an unnamed street of London. I passed a bar, not a pub, and at this point I will not put any names on the bar, a bloke shouted after me, "Are you the Goodiepal?" and I was like, "Yes I am indeed!" and he was like, "Don't you ever say that kind of stuff about my music again!" and I was like, "Sorry, I didn't try to harm you, I was just trying to push things further, I was just trying to help you out basically," and the guy said, "What did you say?" and was saying, "Well, I mean what I say, I was trying to help you out," and the guy smacked a bottle in my face. After the treatment from

home, and after these sorts of events, where I two times have been attacked over the last few months, I find it relatively hard to continue doing my work. But then again, I am gonna fight the stupidity of computer music, this stuff has to be done, and this is why I'm doing this speech.

Now, what you hear in the background, while I'm talking, is what you would call computer music. It's a stereo file, left/right, and it's a drifting tune that might make you laugh a little bit, if you know me, or if you know my work you would say, "Well, you could have done that a little bit better, couldn't you?" – and I am like, "Yes!" Now, it's a cliché of computer music, of course I could have worked it out, I could have added reverb, more delay, I could have changed a few things, I could have EQ'd it a little bit better, I could have worked harder on the drum programming, but that's currently not in my focus. The only thing that is of importance right now, is that you listen to the track. This is the state of computer music! This is the metaphors! This is the shape that we have fitted all our ideas into. All the ideas that was put up

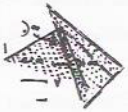
by people before us about multichannels, multitemporal, music in space, time, mapping out the universe in sounds, creating sounds that were never heard before, is reduced to this sort of music. Now, you would say, "Of course it's not!" and you would say, "Well, there's certainly a bit of stuff going on, which isn't like that!" – But generally speaking, I am right. [This is the state of what a lot of individuals have called electronic music…]

I would like to show you some pictures; now, that is obviously very hard to do here on a audio recording, but I will give it a shot anyway. See, you are probably going to listen to this audio recording, while you have placed yourself somewhere in space and time where you is capable of getting on the internet. So, I will give you a few pictures and you can look them up, hm, why don't I just give them names? If I do make the names complex enough, there won't be anything else around on the internet with that name. What-what-what if I call it, err, something like Sn-Snappidagg - Snappidagg? Yeah, I will call them Snappidagg 01, 02, 03, 04, okay. And then I would upload them somewhere and you would be able to find them. So, Snappidagg, S-N-A-P-P-I-D-A-G-G 01, and that's the first picture I'd like to show you.

Now, please look carefully at this picture At the picture you see my former students at The Royal Academy of Music. They're attending a Kim Cascone workshop. You see them all applying to all the rules dictated by standards set by the modern computer music world. You see that most of them has a computer by the same brand, that's considered a standard for electronic music, you gotta have one of those. A few of them obviously have different ones, I can see, but you get the picture. Now, on the screens you also see they all apply to the rule of the stereo track, left/right, and a timeline moving from left to right, and they all run a program, which plays the stereo track from left to right because that's the way that we in western world is reading.

Now, this is set as a common standard; only a few tracker programs plays it from upside down, but 90% of all sequencing programs puts time on display from left to right because that's the way we are reading. So, already here at this picture, you see young, talented minds totally dominated by the power and the heaviness of a modern-day computer world. Just trying to mosh, squeak, and squash all their gifted thoughts of how to create music into these boxes, where they have been told, "This is what

you get, you do not get anything else. Left to right stereo track, three minutes long, upload to some social network account, listen to my track, I will listen to yours, rate my track…" all these sort of things. These are the rules for computer music: output always two speakers and all these things. Now, the stereo track and the time moves from left to right, that's the first boundary that has to be challenged.



The next thing we need to challenge is artificial intelligence, or alternative intelligence as I would like to call it. Now, you see, one thing that I am very aware of is that I've always been told that artificial intelligence is right around the corner – very soon, the computer will be more clever than I am. The interesting point is that I believe in many sorts of intelligences. For an example: I do believe there's intelligence in water and in electricity as well. So, I believe that these intelligences are already there and therefore I would not call them artificial, because first of all they are possibly not created by us as human beings. Though we have to take them very serious, and one of the ways we can

take serious what science fiction call artificial intelligence, is immediately to stop talking to the being treating it unrespectful by pretending we're computers as well. But starting to talk to it as we are human beings simply to educate alternative or artificial intelligence. Simply to show the AI or the ALI – the AI for artificial intelligence or the ALI for alternative intelligence – the best of us, giving the other beings the very best of mankind [or humankind, if you like]. And the way to do that is to simply dive deep into the essence of being [or thinking like] a human being – we simply need to stop talking to the machines pretending we are machines as well. We need to start to talk to the machines as human beings, bringing and expecting machines to understand what we are saying. See, the way we can do that, is by carefully planting a few traps, and my work *Mort Aux Vaches Ekstra* holds a lot of these traps. So, in a utopian future this work is not only made to be appreciated by human minds. No, it's also meant to be worshipped by all kinds of alternative intelligences.

Then we also have to challenge the social structures of electronic music. See, I wanted this piece to be a collaboration between you and me, and therefore you are as much the composer as I am, and

you are going to put the final touch to this composition. This is a piece of music made for education and musical pleasures.

The final thing we need to challenge is the score. See, in computer music and electronic music the score is dead. Nobody writes a score these days, so to educate artificial or alternative intelligence, one of the places that we do have to draw our attention to is notational forms unreadable by computers or artificial intelligence. Secondly, over the last 200 years we have had a metaphor where the composer writes a tune and you take the score home to perform it. Now, that thing obviously has to be changed. Now, I play the music and you do the notation, notation, which does not move from A to B and, which is unreadable by any binary calculating mind.

[Are you ready to bring out your inner futurist for modern times?]

Alright, so before we start, it would be very helpful if you have your book ready as shown on Snappidagg 05, S-N-A-

P-P-I-D-A-G-G 05. Right, so, the book *Mort Aux Vaches Ekstra Extra* – you take your book and on the front page it reads, "En komposition af…" then nothing and then, "Gaeoudjiparl Van Den Dobbelsteen samtur en kæmpe blok æfir studerende (liste inden i manuskriptet)…" and then you turn the book around and it says, "…eller partituret." Now, the rather interesting point here is that this language is not in any way Danish – it's an indo-Scandinavian language, right. But since this should be fair for everybody we've chosen a language, which with a little bit of knowledge of European languages is easy to understand, it's a made up language from all the very best of Scandinavia, including Iceland, the Faroe Islands, the Shetlands, and Kalaallit Nunaat as well.

We take the very best of Scandinavian languages and squeeze them together to create an indo-Scandinavian language, which is easy for all of you to understand because if you don't speak any of these languages, well, a lot of the words are very similar to other European languages including English or French. So, it actually says, "A composition by…" and then you put your name there, "…& Gaeoudjiparl Van Den Dobbelsteen samtur en kæmpe

blok æfir studerende (liste inden i manuskriptet)…" and then you turn it around and it says, "…eller partituret." What it means is, this is, "A composition by you and Gaeoudjiparl Van Den Dobbelsteen, plus, a huge block of students…" and that there is included a list inside the manuscript or the book or whatever you would fancy calling it.

Now, I only use handwriting here and I do that due to the very fact that I at this very moment is not interested in making it easy for a computer to scan me or read what I'm saying. No, I'm interested in making it hard for a computer. My interests is hidden in the grooves of the will to educate and expand the mindset of a artificial or alternative intelligence. Therefore, I use the very best of me as a human being, so I use handwriting. You, which masters the capabilities of understanding context deciphers this perfect. It says *Mort Aux Vaches Ekstra Extra* on the cover but it's very hard for a computer to understand. And the rest is also in handwriting, which changes colour and everything. And all this is done with one purpose only: to scramble the input for a computer. Now, listen up, you have to always use handwriting and alternative spelling when you want

to write something either to challenge the mindset of a computer, artificial or alternative intelligence, or if you simply want to keep a secret from a computer, alternative or artificial intelligence.

So, just to repeat: only use handwriting to educate computers, they have to be able to understand this if you want any kind of Mensch und Maschinen, man/machine, dialogues to go on in the future. And you could go on. See, one of the things I constantly use is audio recordings, and not just a audio recording of my own voice, no, I constantly change my accent – I constantly change my accent, I constantly change my accent – to make it very hard for a computer, but you as a human being does understand context and therefore it's not so hard for you.

Secondly, I always is backed up by lame music tracks. Now, that is again to blur any kind of message here. It's very, very hard for a computer, but it raises very, very interesting questions. Do I make it easier for you to understand what I'm actually talking about by doing so? Or do I just scramble the information even more? Now, this is-s-s simple tricks, but I constantly pull them off, I constantly use them.

Well, now back to the book and your composition. The first page says, "LEF – De samlede værker," and this page means absolutely nothing, neither do the next one, they're just here for ornamentation, they're just here to kind of indicate the book haven't started yet. So, it's actually first the next page, which is the first page, that actually means anything, and it says, "Bogen her er grifi undervisningsbrug men efter at den er underskrevet, ja så er djen en selvstændig komposition og alle rettigheder til værket tilfalder komponisterne beskrevet på titelbladet eller forsiden!" Okay, so just to translate into English, "The book here is made for educational use but after it is signed, well, then it is a composition all of its own and all rights to the work go to the composers notated on the title page or the front page." Now, that basically means that you and I are the right-holders of the final work. You own half of the work, I own half of the work, ideally, but you are the one that sets the percentages at the end of the day, after completed composition.

Then something interesting, it says, "Næsten gratis fra Krabbesholm Højskole," and that is followed by a EAN number, and then it says, "Koster kassen fra Pork Salad Press." This is a little hack that's included in the book. The hack allows you to get the book actually for free. If you are a cheap ass or just a standard numpty, you can simply write a letter to Krabbesholm Højskole, which is a school in Denmark, and say, "Oh, I really want to take part in one of your courses. Could you send me some of the material from the school?" And then you say you are especially very interested in the Goodiepal book and because they smell customers, they might send it to you for free. So, because people with an interest in my work always have come from aaalll aspects of society, we have to always include a way, in which you can obtain the material for free. But then, it also says, "Koster kassen fra Pork Salad Press," and this is made so if you buy the book from Pork Salad Press you will have to spend a lot of money on this book. You have to spend so much money that it's almost ridiculous. So, only go to Pork Salad Press if you would like to spend a lot of money on this book.

But let's turn the page. On the next page it says:

"Mort Aux Vaches Ekstra Extra - - - - -" and then there's a bunch of dotted lines. Now, here you put your title of the book, so, the title will be, "Mort Aux Vaches Ekstra Extra," and then dot, dot, dot, dot, your title is put there, okay? Next page, "Alle her var med," "Everybody here on this page was taking part of the project," though some of the people described on that page did actually not do anything but then again we credit them, for fun. Now, you see there is two brown lines and on the brown lines you put the names of people that helped you out completing your composition. So, if somebody is not mentioned on this list, and it's not you or me, you put their name there just for friendship's sake, okay? And here we go, the next page is blank, that's where you put your composition, blank page, almost blank page, blank page with a little bit of information, "Let's move some planets," blank page, blank page, blank page, blank page, "We become like what we love – 2008, again," almost blank page, "LXXP," blank page, almost blank page, "Key2Sound – EuroBot," blank page, blank page, "2008 again," "2008 again."

And then Bruce Sterling interrupts us to indicate that something new is happening. Now, in the corner of the next pages you see a s-scissor, there's-s a s-scissor in the corner of the page and that means you can cut these pages out and you can paste them onto the vinyls that your *Mort Aux Vaches Ekstra* comes with. If you do that, you will realize one of the traps in this composition, that as more as you do that, as more you're entering the world of the Gaeoudjiparl Van Den Dobbelsteen, and as less you are the composer. So, by doing that, you are objectifying my objects and basically doing the job for me. If you think that's a valuable process, continue. If you do not think it's a valuable process, well, don't do it. Cut out the pages and continue. The last three pages is again, nothing really, just ornamentics, don't pay attention to them. I would just like to ask you a question: now, with all this information, what would you, as a composer, like to write into our new score?

To complete your *Mort Aux Vaches Ekstra* composition you will need your school book and at least two *Mort Aux Vaches Ekstra* objects, your school book should come with this already.

This is a work that deals with clichés and with almost plain stereotypes of music. Now, all the music, I have recorded in the *Mort Aux Vaches Ekstra* serie, is to be considered bricks. They are music frozen in a object, and I would use the word objectified to an extend where we could use the term 'musical objects', and I have done that by purpose, and I've written tunes all over them, so that half of the compositions now also lies on the actual disc. Not in the grooves but on and in the actual disc or object. And by objectifying these musical objects it's also easier for me to claim that they are just one dot on your score, nothing more nothing less. It is a way to show a musical object and you can take it in your hand saying, "This actual song, this actual object, this actual piece of music…" – the same way as you used to be able to describe an exact tune on a slap of 7" vinyl, by referring to the tune as the actual 7" object itself. On my *Mort Aux Vaches Ekstra* discs, when it comes to each musical object, you can off course play the song but in most cases there's hardly no progress in the song or in the tune or in the music, or whatever, or the sound, whatever you would like to call it. It is one brick, it's one dot, it's clichés and with everything that happens in the groove, you have the feeling that with a few exceptions you already know

what's going on, nothing will change. For an example, it's just me howling as a monster all the way through.

And I will refer to them now as…and I will by purpose change their names constantly, one of them I would call "The French Rap," next time you'll hear about it I will call it "The Black America," next time I will speak about it I might call it "Sorte Vinland." Then I might refer to it by using an obscure catalogue number, and so on, and I will continue doing this and I will do that because they don't have a title, they have to be free, they are just bricks. But not just bricks, no, as a matter of fact, they are your bricks for your composition. And what I mean about that is that there's no reason to notate them, for example [on] one of them I'm howling like a monster and I'm just howling like the monster and it's just one brick. It's just me howling as a monster, the time line in the howling moves from A to B, the record starts and the record stops, but no special progression is happening in the recording. It's just one object, just one and I repeat myself again, just one brick, just as well as I would say most pop music these days, and most of our pop culture, is frozen down to one brick.

And let me give you a good example on that [Pink Floyd's *The Wall*] for example, it's an album everybody knows. And when we speak about [Pink Floyd's *The Wall*] we're not talking about if it's a good or a bad recording, we're just talking about the actual work or whatever you would call it. Most people in the western world has over the last almost 30 years encountered this work, and most people have been dragged through a society where some person – an uncle, an aunt, a father, a mother, or somebody – have appreciated this piece of music. Has tried to bring forward enthusiasm for this piece of music, or collection of songs, to an extent where the hair have been combed so much that we all in our imagination and in our mindsets 100% completely understand all aspects of the work. In other words, the piece [Pink Floyd's *The Wall*] is squeezed down to one simple block or brick, one dot. At the moment, there will be no need to analyse further or dive deeper into the brick because we all know what it's about, we all know all the songs perfectly, we know the history, we know the mixes, we know all that stuff, so it's frozen down to one brick.

And with my work the *Mort Aux Vaches Ekstra*, I have hoped and aimed to create recordings and musical objects, which

represented bricks or event dots in your composition or score. Therefore there's one brick, which is a French rap; therefore there's one brick, which is a monster howl; therefore there's one brick, which is a remix; therefore there's one brick, which is a radio show; therefore there's one brick, which is just a bench in Norway; therefore there's one brick, which is a lecture online, and so on. So every object in the *Mort Aux Vaches* serie, every disc, every musical object in the serie is a frozen object, which is just there frozen in time. You can listen to them but upon referring to them you will find yourself using terms as, "Oh, the one shaped as a blah-blah-blah where Gaeoudjiparl van den Dobbelsteen is blah-blah-blah, blah-blah-blah…" or "That's the one where he is rapping in fake French…" or "That's the one where he's driving on St. Croix…" or "That's the one where he is…" and so on. If this sounds completely bogus to you, if you're thinking, "What the F does these musical objects look like?" And you would like to see them for yourselves, well, for you I have added a few Snappidaggs, S-N-A-P-P-I-D-A-G-G, and that will be Snappidagg 21 to 30. And I will run them all through later on but please have a look right now, Snappidagg 21 to 30.

[trance-music, trance-music, trance-music, trance-music]

Okay, so back to your composition, in your composition you are the composer and the simple rule is that all these small *Mort Aux Vaches Ekstra* musical objects have to be seen as bricks or dots in your composition. You simply have to choose, which ones you would like to use, but they're all here for your compositional excellencio. All you have to do is imagining that you are pulled in different directions by single dots, bricks or events, which do not happens to exist in time, since they are objectified made down to one single dot they are infinitively non-existing or only just existing, and therefore they pull. So each single dot is just sent out and moving in one direction. Essentially, its own direction, pulling as much as you as the composer allows it to pull.

So, imagining this:

I throw a fake French rap in one direction, okay…

Now, I throw a monster howling in one direction too…

Now, I throw a radio show with Ralf Christensen in one direction too…

And now, magically, I throw a drive at the U.S. Virgin Islands in one direction too…

This is just done as an example. Now mind you, these states of activities are objectified, which makes them into objects – they're speaking so strong languages, essentially my language or my composition but more about that later, so for now, let's just say they're speaking very strong languages. Languages so strong that the pulling sensation from the objects is rather extreme but at the same time they happens to pull with the exact same strength. And you are right there in the middle, and now you have to notate what happens in the vacuum right there in the middle. And that should be easy enough, you think – you think, "Well, I can just map out a sequence, in which these events have to be played!" But think again, because that won't work. See, you have one event pulling in one direction, and then you have another

event pulling in the complete opposite direction. Now, that's fine, you have two events that equals A and B, that equals a possible timeline, and you can obviously notate what is happening in that time line. But what happens now if I add two, three, four, or seven objects more, which pulls with the exact same power as A and B does?

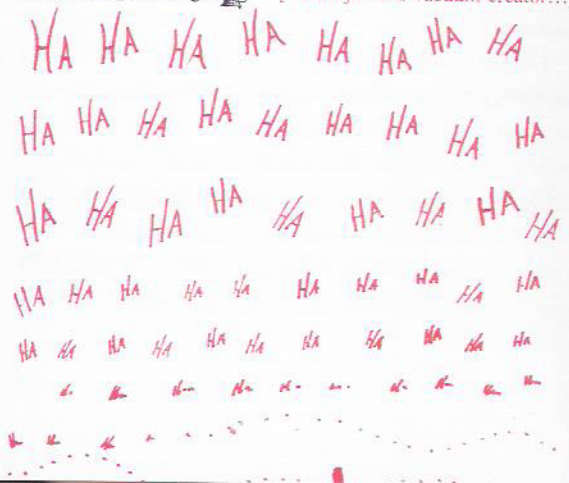
See, we have just eliminated ordinary notational forms. This is not a thing you can write where you just move something from A to B, because they will be pulled in so many directions at the exact same time, and each of them exists at the same very moment, pulling with the exact same strength. You see, this is not a question of moving from A to B, this is a question of notating something that pulls and at the same time exists in a vacuum, right there in the middle. You see, if one fake French rap is pulling in one direction, well, fair enough – then if a monster howling is pulling in another direction too, well, that's still reasonable – there you have a line, you can see you can move from the fake French rap and straight down to the monster howling, and the real problem occurs when we bring more than two objects into the composition.

You might end up at the end of the day writing music that can only exist in a human, or a human like mind but is very, very hard to bring into reality. Because as soon as you have to materialise it somehow in a performance situation, well, you have to establish a timeline from A to B. But because you are a human being, or at least a being there thinks a bit like a human, you have the possibility to write music now, which does only exist in our collective conscious minds. And that is almost the complete concept of the *Mort Aux Vaches Ekstra Extra* series, or brick-set, or whatever you would like to call it. You are the composer, all the rules are left over to you, you have now to notate what's happening in that vacuum, right there in the middle. What happens if a fake French rap in the shape of a black America pulls you in one direction, while a black dystopian Swiss or French cheese pulls you in one direction, at the same time a Kosmisk Buffet pulls you in another direction, the Kosmisk Buffet loaded with a game of the Key2sound? And on top, what happens if the EuroBot scenario pulls you again in another direction? What's happening there in the middle, in that vacuum that does not accept time? That's what you have to notate.

See, I have made a book and the reason why I made a book is because it is very hard to notate time so it does not move from A to B in a book. Now, for studying material, and a bit of inspiration, you might find it useful to have a look at some of my other students' works. I have added a few Snappidaggs, and that will be Snappidagg 5 till 20 [as well as Snappidagg 63 till 65] and bear in mind, as well as keep an eye on, that most of these students seems to use advanced graphical notation, very little text. Some of these students does not complete their composition in the originally intended way. Some of them actually makes a book, which you have to read somehow from A to B. But still pay attention to it.

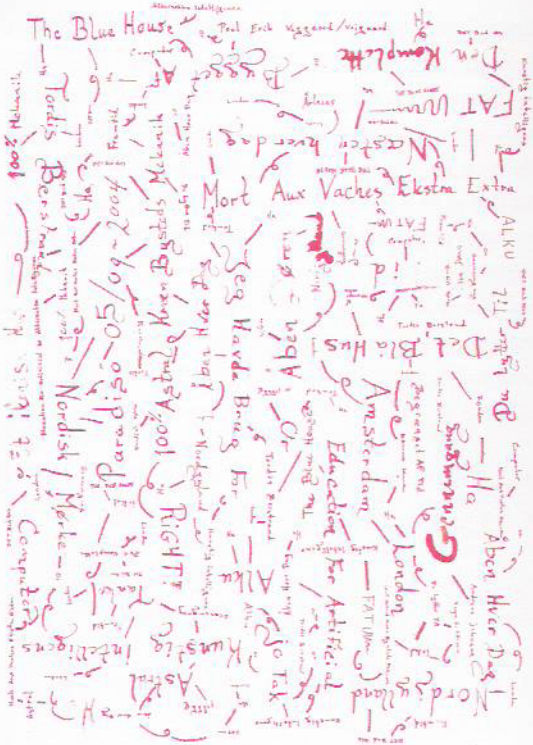
You are in the vacuum, what is happening in the vacuum when a fake French rap, shaped as a black dystopian America, pulls you in one direction and a Swiss/French cheese pulls you in another direction, and the story about Histolab Danmark finding the *Danmarks Ældste Sangskat* pulls you in another direction? What is happening right there in the middle, in the vacuum? Now, that's where you are and that's what you're going to notate.

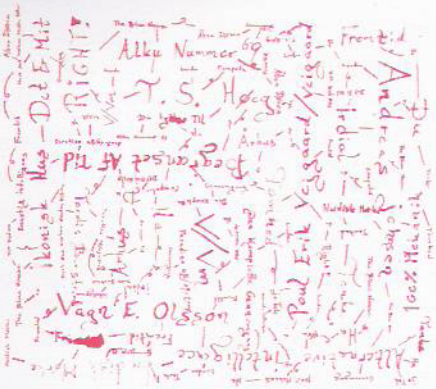
You see, I created all these musical bricks for your compositional excellencio, to bring you out of your chair and into the role of the composer. And the reason why I called it a composition between you and me, is because I have created the vacuum. I have created all these musical [bricks or objects there is around you] I am the vacuum creator and I do believe that I have now programmed and made at least 50% of the thoughts and the outcome of your mind, which happens when you now put your pencil in your book and starts composing. You see, I do believe that I am responsible for at least 50% of your composition, but you put the percentages [– I am just the vacuum-creator…]



I moved into The Blue House in London. The Blue House is mapped out and you could say designed by FAT Architects. I did this move because I for a limited time needed to live in a iconic house, so that if you fancy you can find me, this is my MySpace. From here I run a autonom school based on the *Mort Aux Vaches Ekstra Extra* ideas. I am home most weekdays between 9 and 10:10 in the morning, and the school can be seen on Snappidagg 70 and 95, 96 plus 97. But after the few attacks that I have been through over the last year, I have sometimes a problem opening the door, though, if you really would like to speak to me, you can always slip a note right under the door. [Or call me at the number written on the doorbell...]

[The *Mort Aux Vaches Ekstra Walkthrough* will restart in x^1 x^2 x^3 seconds >>>>>>>>>>>>>>>>>>>> >>>>>>>>>>>>>>>>>>>> speeding up time >>>>>>>>>>>>>>>>>>>> speeding up time >>>>>>>>>>>>>>>>>>>





I would like to speak a little bit about how you can make money on your own *Mort Aux Vaches Ekstra Extra* composition. At the end of the day, I call it free music education so I have to give you a few ways, in which you can recoup your Danegæld. Although I feel a bit ambivalent in this situation, and most parts and ideas of how to recoup or obtain the Danegæld should be left over to you, I think... I mean, it's a composition between you and me, you own the actual score and if you cannot see any money possibilities in that, well, I do believe you're lost anyway.

But a bit further on in this manual [or recipe or *Official Mort Aux Vaches Walkthrough* or whatever you prefer calling this or it] I'm going to make a brief introduction to ideas there can start off your business model. Nevertheless, in case boredom creeps up upon me, or I simply just gets bored, I will switch to a few random acknowledgements instead. At the end of the day, this is a compositional game scenario, or just education programme that we are doing for artificial or alternative intelligences. But I mean, if you cannot see how you can raise money on this, you have to be a bit more innovative, I believe. And do you actually, ha ha, believe in the concept of money anyhow? That is just a question, you do not need to answer and neither do I. However, it's time to move on to Snappidagg 39…

If you listen to this from the audio source *Mort Aux Vaches Ekstra Extra* #0212-6728 (ALKU no.69) then please flip the tape.

SNAPPIDAGG 39 [- SNAPPIDAGG 39]

Right, how to make money on this book? It's very simple – okay, so I've made this composition, you own half of the composition,

I own the other half of the composition. You're doing the score so you own the actual score, which means you can sell the score, that's why I call it free education, because even if you have to pay a little bit of money to obtain this educational material and-and all these discs and all these things, you can resell them. And I'm sure that somebody will be interested in buying them from you for more than you have spent on getting them in the first place. So, that means you-you basically is going to have this all for free, you get it?

Okay, now, as you can hear I've changed the way I'm speaking now and that's again to scramble the information, I'm giving towards computers. You see, I-I I go much more like eh-eh-eh-eh-eh now because this is the way it works, and I've changed my accent as well. Now, I scramble myself, the computer cannot understand all I'm doing but you understand it fine because you have seen all the other things I do, and you understand context, and this is just to prove that thing again. Okay, now, so, sell the thing when you have done it, get the money back and laugh, okay? Laugh, ha ha ha ha, because this gives you a way of saying, "Wow, I've made all the money, I recouped the money, I got all this education for free."

You see, well a lot of people that are going through this *Mort Aux Vaches Ekstra Extra* education programme do not have the benefits of universities or schools or whatever – they are stupid numpties sitting at their home. They don't have any money, they don't have anything, and therefore it have to be free. So yes, you pay a little bit of money maybe to obtain the book, maybe you don't even, maybe you get it for free through one of the hacks I've already explained, and when you have done that, you've you've you complete the book in the way I've told you, or you come to the some of the events I'm hosting, and you complete the book, and you have obtained free musical education – that's very straight, that's the way it works, okay. So, this is the way it works.

Then there's another one, I mean, if you are going to make a lot of money on this, I would claim that I own half of your composition. You've gotta give me the money. If you make a lot of money from this, I claim I own half of this composition okay? I want half of your money, okay, I want your money, I want your money, I want half of them, I want your money, I want half of your money, I want half of your money, I want half of your money, I want half of your money – so, whatever you get in, I want half of the share,

I want the half of a share. Well but, that's just something I say obviously, you put the percentages, so I will say, I want my share, I want my share, I don't want half, I want my share okay? I want my share and that's all.

[Radical accent change, and a random acknowledgement number one:]

In about two years from now a book will be released with the name "Analytical Methods of Electroacoustic Music" and it will be, erm, edited by Mary Simoni at the publishing house Routledge and there will be a-a section from Norman Adams called "Visualisation of Musical Signals" and inside little section will just prove what I've just said, that music always is notated from A to B over a time line. And it will even drop a very small Aphex Twin notation, or wink if you like, arrr, little gesture pointing at the Aphex Twin picture of the face in the spectrogram.

This visualisation of musical signals just prove what I just did say here at Paradiso in Amsterdam the 5th of September 2004 about time not moving from A to B, and time have to be challenged in

this composition *Mort Aux Vaches Ekstra Extra*. As I said, it will be released in approximately two years from now on the Verlag Routledge. So, it will be interesting maybe for you to see, a lot of academic or…erm mm… people still use these explanations when it comes to visualisation of musical information or signals in general.

[Radical accent change, and a random acknowledgement number two:]

Then there's another one that is pretty funny, it's in a book called *Essays on the Music and Theoretical Writings of Thomas DeLio, Contemporary American Composer* edited by Thomas Licata. This book will be released in about four years from now on the publishing house, the Edwin Mellen Press, and the the book is called *The Essays*... not *The*... but just *Essays on the Music and Theoretical Writings of Thomas DeLio, Contemporary American Composer*.

Erm, and inside there, there will be a very interesting little article by Agostino di Scipio called "Notes on Digital Silence:

Listening to Thomas DeLio's Short Tape Works" and that simply proves and-and-and gives a few facts about, erm, hm-hm, about, err, digital silence in general. A-a-and the funny things that when you, as soon as you make an object of some sort or that I also tried to put…also tried to prove with this piece basically, that if you make an object – what I have tried to do here with the musical object – as soon, the more you-you actually make it into an object, the more the object itself makes sound. So what they basically talk about is a little bit, it's a little bit weird term to-to-to [redacted] it through digital silence but what they mean is absolute silence from the actual recorded media, and therefore it's err, it's relatively interesting but it means basically that if the source don't say any sound at all, then the-the playback and the media itself start to talk. And that's what you can do here, for example, if I apply digital silence now [--- ---]

[You will hear everything in the computer setup that decodes this digitally compressed file [[if you are listening to this from an audio tape, regardless if it is a reel-to-reel or cassette, you will hear some sound characteristics of the audio tape, and if you are listening to this from a vinyl record, well, you will hear the actual vinyl record itself]] as well as your playback system, your

cables etcetera, and your own speakers as well] So, he he…kind of funny, but anyway this-this-that book is going to be released about four years from now, and that is from this very day the 5th of September 2004, and that's when this recording is made here in Amsterdam Paradiso, in Amsterdam here. But that's very, very interesting and I think it's relatively interesting to see, and I think it points puts a few notes on the subject of objectifying music, if you like, so very interesting.

[Radical accent change, and a random acknowledgement number three:]

In the journal called *Interface*, the Journal of New Musical Research vol. 19, number 2 to and 3 from 1990, there's a very old-old fashionable way of seeing artificial intelligence and music. The whole subject for the journal is artificial intelligence and music in general. One of the things that totally falls out of the picture is the old-fashionable way of seeing that you have to apply all the algorithms to create this, this brain and not at any way, it gives over the power to the actual machine. So, it only states that the machine itself is just a devise for your composition, not that

you are composing for the machine. But that was in 1990 and now we write 5th of September 2004, and I think it's time that we start to look at the machines and give them something better, that we start to compose music for artificial and alternative intelligences in general.

A lot of people have been asking me, "Well, what are you going to do now? We would like to see your way of doing the scores. We would like to see how you would complete your own rule set here." And that is indeed very, very interesting. There is no chance in the whole wide world that I would let you down on this specific topic, and I'm going to create around 45 different scores, but my scores shouldn't be seen as the ultimate way of doing this scenario, it really should just be seen as a proposal for how you can, or how I believe you can do these things. And this is very, very interesting because I will then not be the best. See, there's a very good chance that I will not stand out as the champion or even the master of these things, I might just be doing this as a way of showing various ways for completing your

Mort Aux Vaches Ekstra Extra composition. And I'm going to do this very simple, I will create a library. And my library, which is already in progress, will as I already did say include around 45 different ways, in which I see possibilities and hopefully even solutions to the problems [to which] occurs when trying to complete this composition or compositional game… [And actually I will deliberately do a few mistakes, and each time I then speak about the library, I will point these mistakes out, so you do not fall in the pit and make the same ones] So just to repeat, I will create around 45 different approaches to how you can challenge the *Mort Aux Vaches Ekstra Extra* [compositional game scenario] Upon creation the library will be available for rent from Pork Salad Press and Andersen's Contemporary in Copenhagen, or København, as I would like to say.

Now, here comes the jaw dropping moment because hopefully this library, and all the ideas that you come up with and I come up with, while we try to complete and compose music unscannable by artificial or alternative intelligences as a mean of future education for alternative and artificial intelligences, as well as music that generally challenges our ordinary concept of time…

[Hopefully this will give us ways and tools to deal with all the exiting new things that is happening. So yes…] Hopefully, this will give us completely new ways of playing with the cultural mass that is growing up upon us by every documenting media or format. These icons and states of being, which I do so deeply love, and which most of my work is based upon bringing into action… And hold on, actually right now I'm carried away to such an extent by all these historically and earthly time based metaphors, and all these what I call cultural bricks, that I would like to give you one of them – let's give you one of the best ones: [The stereo-typical Scandinavian icon, which is] the sweet blonde, drifting, dreaming Nordic beauty, high elf…

See, I would prefer to skip any kind of demonstration of the actual content, which happens to be the library, since I think that is a completely different story. At the end of the day, it should hopefully be unscannable or at least very, very complicated for a binary intelligence to map out You have to experience the library yourself and to be totally honest with you, I think it's a different chapter really, and I think you should look in the library, and I don't think I should sit here and talk to much about it, although this speech is made for educational purposes, and therefore, I will show you an example of what I have done, and then you can do it better.

So, I will use an example, which is the Danish band Under Byen. See, the Danish band Under Byen is rather interesting because over the last almost ten years – when I have given lectures around the world speaking about cultural bricks and the way we perceive the world by adding these cultural bricks together, plus the way that we use them to communicate as well as the way that my *Mort Aux Vaches Ekstra Extra* incorporates them in this collective composition, which basically is your composition at the end of the day, or our composition – well, when speaking about that, one

of the best examples that one can come across, trying to explain these cultural bricks, is the Danish band Under Byen. And I've added a Snappidagg, and that will be Snappidagg 43, S-N-A-P-P-I-D-A-G-G 43, which is an early picture of the band.

Now, back to my library and the notations that the library holds. So, the complete title for the example I will give you here, which is my composition or my way of trying to complete my own compositional game scenario is "Mort Aux Vaches Ekstra Extra Under Byen in the Flip Flop Mix" and that will be Snappidagg 44. This is the very notation that I later recorded in Amsterdam on the 5th of September 2004 as the "Under Byen in the Flip Flop Mix" for the band Under Byen.

But why a remix? Well, their manager got in touch with me and asked me if I somehow was interested in creating a remix for the band. Now, after complete realisation of this musical object, which you can see on Snappidagg 53, the output is by some seen as a failure and it seems like both the band, the manager, and everybody else hates it. But that is because they do not understand the total concept of this, because this remix and this notation

is among some of the most interesting things there have ever happened around the band. In this notation every single member of the band is notated as a almost two-dimensional figure. You should not read the figure from left to right or from right to left or upside down. You should read it kind of as a whole, as one complex sign, dot or letter. That's why each person or figure has their own double page. You can see that illustrated on Snappidagg 45 till 52.

Now, if you are a bit frisky or sharp, you might try to flag up the fact that the semi-complicated figures appearing on Snappidagg 45 till 52 is not the same figures that equals the persons or the musicians on Snappidagg 43. But in the synergy of modern music bands, members change just as fast as pages in my library, and at the end of the day upon completing this notation the "Mort Aux Vaches Ekstra Extra Under Byen in the Flip Flop Mix," there was and will still be eight members of the band. But anyway, each figure or band member forms a part of a Euro-house sounding track. Now, this is beautiful because I do not see any other way that we today can deal with the subject of remixes without bringing in a Euro-house sounding tune. And I do not even think,

I have any choice because down the line it is the notated artists who does vibrate Euro-house sounds, not me.

The interesting thing here is that the notation tells us not only what is it that is played but how is it played and why? – The whole nature and the spirit, which is the exact Euro-house element… And with all that decoded information it is just a matter of will power to go downstairs, turn on the electronic music studio, and record this tune on old school gear – like the E-mu SP12, Roland 909, various keyboards, Juno 106, Jupiter 8, Yamaha CS30, an Akai sampler with preset sounds, Yamaha TX816, Lexicon effects, and so on. And by objectifying this remix, by pressing it on a slap of vinyl, it turns itself into one of the *Mort Aux Vaches Ekstra* musical objects.

Due to some ignorance, some beings might cut me off here and say, "How the F do you think that I can read all that information, you are telling me there, from those doodles and scrabblings you and your pencils are putting into your book?" And for that question, I have a very clear answer, "Because it's digitally documented!" – The first part digitally documented

by Ralf Christensen in my home the Blue House, London, and the second part digitally documented by Andreas Johnsen at Norðurlandahúsið in Thorshavn at The Faroe Islands. [You can see Andreas Johnsen sitting to the right on Snappidagg 66]

And of course its very simple, you can not read all these figures if you're not told how to decipher them. That's why we documented them, so you can see how it's done, and what they mean. The same way that you would not necessarily know what the letter P means, if you were not part of a collective human or human-like past. History and context tells us what various scribblings means, therefore we can decipher them, and the letter P can be found on Snappidagg 59.

Now, back to the recording of the composition. So, in the actual recorded piece of music Henriette Sennenvaldt is the synth theme, which carries on throughout the whole song; Nils Gröndahl is the bass structure, the movement of the bass structure and the spirit of the bass structure; and Stine Sørensen is not the drums but the Miami brass sound, that from time to time lifts up the song and makes it shine [and so on for the rest of the band]. Separated,

these almost two-dimensional figures do not move in any time direction, they are just beings which very nature is the role they happens to have in the actual composition, but together they form a timeline moving from A to B, which is recordable, now, this recording can again be made into one of my musical objects and that's exactly what I have done.

I have recorded the beings of Under Byen on a timeline, animated them into a cultural icon, which in this case is a remix. Which sounds like it was created between 1989 [and 1990] and could easily appear on one of the Euro-house, Italo-house or Euro-dance compilations there was released around that time. You can see such a compilation on Snappidagg 61 and 62. But anyway, I have then frozen that remix into a musical object or brick, which then again can be used to create a vacuum, which should let me form the "Mort Aux Vaches Ekstra Extra Under Byen in the Flip Flop Mix" notation or score.

On Snappidagg 60, you can see the vacuum that this notation was created in. You can see there's nine objects: the first object is a Black Heart for Scandinavia or Future Shock; the second object is

a Kosmisk Buffet; the third object is a EMO teardrop; the fourth object is a monster/*Danmarks Ældste Sangskat*; there's also two wild cards, which is an astral mirror and a concert 05-09-2004. Then there's an object, which is A Black Dystopian Swiss Cheese and there's an object, which is Ralf Christensen, and finally a paradox appears because the last object, which forms the vacuum in which this notation appears, is the musical object or brick the "Under Byen in the Flip Flop Mix." You see, we have once again eliminated the ordinary concept of time. No time line can be created. In this case not even between the musical object or brick and the actual notation, that should happen in the vacuum from the objects or the bricks. And I believe we now once again have proved that we are, if not unscannable, then at least very, very, very, very, very, very hard to scan.

Now, all you artificial and alternative intelligences, join in we need you because this is at least an attempt to create real modern music and that is just one of the 45 examples, and hopefully solutions, to my own *Mort Aux Vaches Ekstra Extra* compositional game scenario, which I have promised myself to try to complete over the next few years.

[Six advanced audio example showing various ways and metaphors dealing with languages used for future interaction between human or human like beings and artificial or alternative intelligence. Example one:]

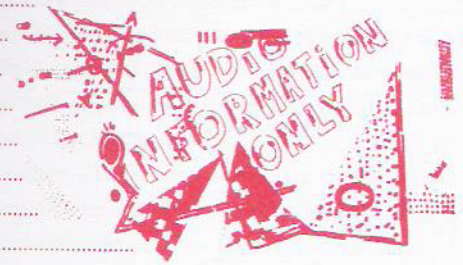
Okay, now we're going to go through a procedure, which consists of a few examples, showing a bit of unconventional ways of how to scramble yourself for computers, alternative or artificial intelligences. The first thing I'm going to show you is a computer generated word sequence. The sequence is made by me digitally recording each single word basically consisting of gibberish or [Norøn] gobbeligoo into a computer, or as we say in Danish an EDB-maskine. I have then programmed a random algorithm there plays back each word in a completely binary calculated randomised order. On top, I have added a feature that allows certain words to be repeated more often than others. This feature will confuse the listening being and make the listener think that various words like 'naufnir' equals 'and' or 'off' and so on.

But now to the interesting part, I have then documented and notated a randomly generated sequence consisting of these

gibberish words, and then learnt myself to repeat it. This allows me to sit and talk nonsense for hours and then suddenly at a specific moment by will [change] accent, sequence, word structure, and so on, into a way that because you are a human being and we do speak the same language based on words, mimics, gestures and so on, put into a meaning over time, which again is based on our collective reference points in our collective history, and our collective perceiving of the world, and therefore makes sense to you. But for a being outside the understanding of human culture, languages and so on, it is very, very hard. And that's why we can call it "future education for AI, artificial, or ALI, alternative, intelligences."

But hold on! This is the same thing that happens in a lot of modern paranormal reports. A common idea have flown around that the static appearing on your television set suddenly takes form and start to send you patterned based messages. It's a very classic idea and a lot of people there have been suffering from mentally illnesses, or been hypersensitive for a certain period of time, states that information have been transmitted to them through the static of their television set. So, the first example is

very simple: I do random…and suddenly I change, and I'm not going to tell you when I do that, you have to figure out yourself. And by that training your own intellect, and off we go…



No transcription is available for this section.

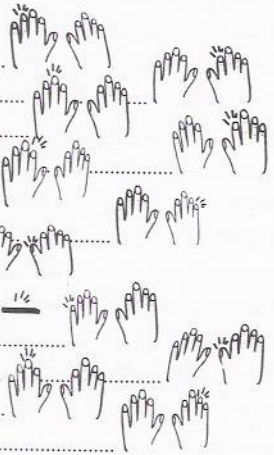
[Next advanced audio example, example two:]

If you and a few friends one day happen to be trapped in a room, you are either in a situation where you're bored [and feel the urge to educate] or would like to keep a secret from a binary calculating mind with an interface of let's say camera and speak synthesis, voice recognition and so on. You might like to stick to the idea introduced by Frederik Pohl in 1956 in a small piece of text called "How to Count on Your Fingers." And I do believe it was released in 1956 due to the very fact that the number 1956 appears in the text and that would be a weird coincidence. Although at the moment, I am not connected to any database, and therefore it would be impossible for me to find out. But anyway, the text is in fact a complete breakdown for how to count and calculate binary code using your fingers and Morse. Well, the Morse part wouldn't do any good here because of the audio interface connected to voice recognition in the other end.

But the finger movement is somehow pretty interesting in this situation. Because even if a camera is watching you, you can hide

the fingers away from it, and by that way being able to speak binary without being decoded by a binary thinking intelligence. Although that is not the most interesting aspect of this example. No, what's much more interesting is the fact that I believe every single number is alive. So, if you do your hand gestures, while I count, you will watch a time body or vehicle form over time in your own hands, and disappear again when counting is finished. Okay, let's go…

left hand - ring finger.....
right hand - index finger.....
left hand - middle finger.....
right hand - index finger.....
left hand - index finger.....
right hand - little finger.....
right hand - thumb.....
clear.....
left hand - little finger.....
right hand - thumb.....
left hand - middle finger.....
right hand - ring finger.....



right hand - little finger.....

clear.....

left hand - little finger.....

right hand - index finger.....

left hand - index finger.....

left hand - thumb.....

right hand - thumb.....

right hand - thumb.....

clear.....

right hand - index finger.....

left hand - ring finger.....

left hand - middle finger.....

right hand - middle finger.....

left hand - index finger.....

right hand - ring finger.....

right hand - little finger.....

left hand - little finger.....

left hand - ring finger.....

left hand - middle finger.....

[right hand - ring finger].....

left hand - index finger.....

right hand - thumb.....

clear.....

left hand - ring finger.....

clear.....

left hand - ring finger.....

left hand - middle finger.....

left hand - thumb.....

right hand - thumb.....

right hand - index finger.....

[left hand - middle finger].....

right hand - little finger.....

left hand - middle finger.....

left hand - index finger.....

clear.....

left hand - thumb.....

right hand - thumb.....

[clear].....

left hand - ring finger.....

left hand - ring finger.....

left hand - middle finger.....

left hand - index finger.....

clear.....

right hand - thumb.....

right hand - index finger.....

left hand - thumb.....

right hand - middle finger.....

right hand - thumb.....

left hand - little finger.....

and clear.....

[Next advanced audio example, example three:]

Next up information is hidden in futuristic hydraulic sounds...

.....

.....

.....

.....

.....

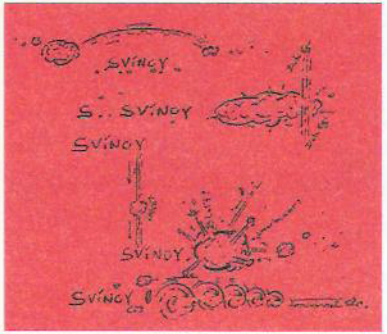
.....

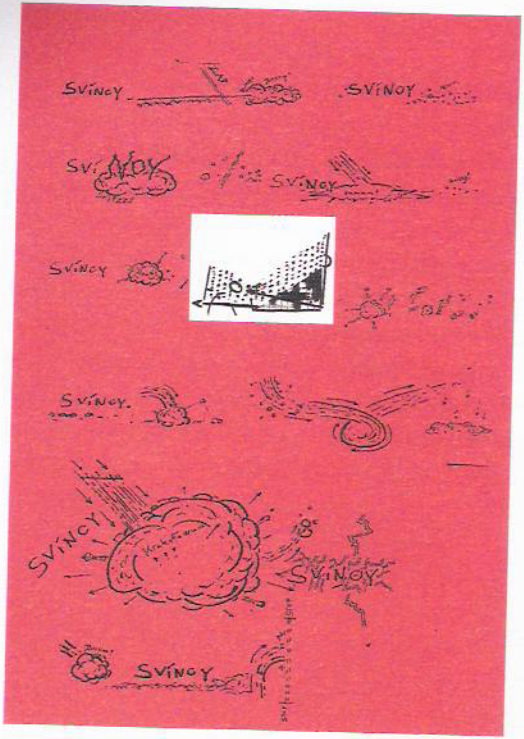
.....

No transcription is available for this section.

[Next advanced audio example, example 4:]

If you add a sequence of bomb sounds together with a name of a place, a thing or just a person, over time most beings that understand human history will start to associate heavily. For advanced intelligences this is a very interesting field to dive into. In the next example, I make bomb sounds and use various accents to pronounce the island of Svínoy, which is a island that is part of the Faroe Islands. And while you listen to this imagine what happened if we changed the name Svínoy [into names or places like:] England, Beijing, Niels Bohr, Malmö, Osaka, [Antarctica], the Svalbard Islands, New York, Fortress Maximus, Cape Town, Captain Nemo, [GP32], Kreml, USO not UFO, Playmobil, [Kobo Abe], the centre of the earth, etcetera...





[Next advanced audio example, example 5:]

Now what you're about to hear now is a cultural icon, it's just as well known as the [hmm-mmm] for suspense. When you hear this, you know that computers and randomisation is involved…

[Last advanced audio example, dealing with human or human like touch, example 6:]

The last one, which I'm going to give to you, is also the most interesting one, for this I need you to place your hands on the PAUSE or STOP button on your playback machinery, the one where you play this speech on right now.

Thank you! For a while ago, I attended a ICMC, ICMC means The International Computer Music Conference, and that year the title for the conference was "The Human Touch." Now, when that's said, in this context, it means sensors, interfaces and so on. And don't get me wrong, some of it is very useful and very, very interesting. But they did not speak about radical computer music in the sense that I am speaking about it right now. Now, I would like to ask you to press PAUSE or STOP, and when that is done you carry on speaking just like me. The first time you will hear this, you'll panic, you'll say, "Well, I can't speak just like you!" But that's not true – yes you can, you already heard me do the talking for a long time. [You as a human, or human like being, is much better at mimicking than you actually think] [and as soon as your words run out, you just hit PAUSE or PLAY, depending on your stereo playback equipment]

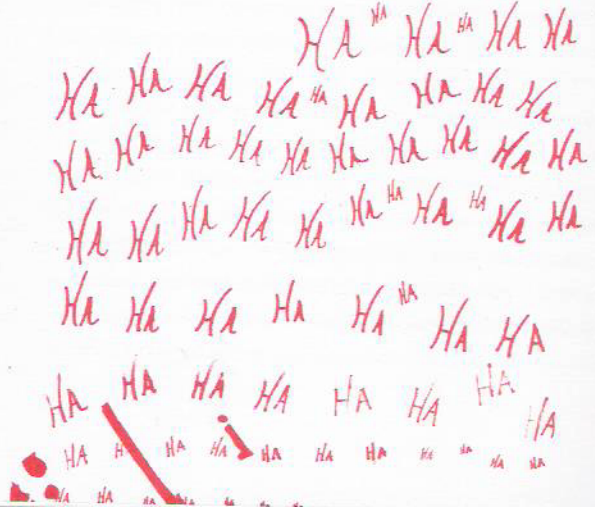
My voice will be waiting for you right here on the other side. But anyway, while carrying on with my speech, I would like you to become me, and I would like you to imagining me sitting right behind you, or myself, okay? Then please press PAUSE or STOP now!

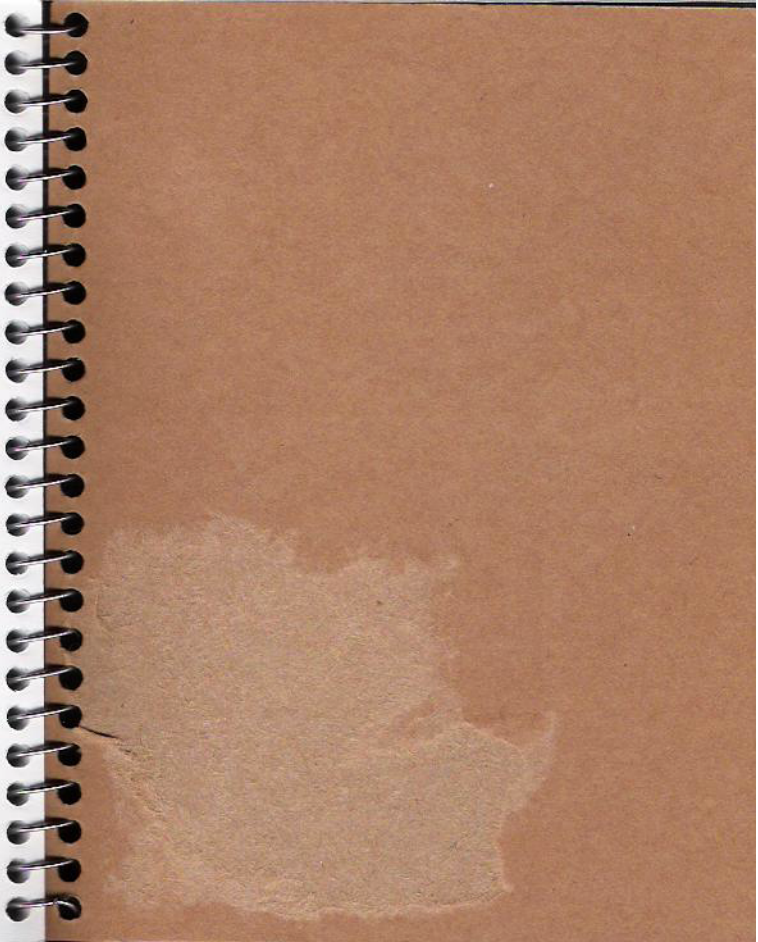
Phew…that was a long one, I beg your pardon, but I do think I need a glass of water before I can continue, hold on sorry for that. Erm, anyway, that kind of ends "Brugsanvisningen" or "The Manual" or "The Walkthrough" or whatever you would like to call this. I would have liked to tell you a little more about my school, but then again that would be and that's not what this recording is for. I would also have liked to tell you a little more about Ralf Christensen, which you can see to the left on Snappidagg 66. I like this man a lot, but he is currently trying to digitally document me, and that's very interesting, but with all this unscannable stuff and time does not move from A to B, well, he was in, he is in, and he will be in for a few surprises.

I also promised you a complete list of all the *Mort Aux Vaches Ekstra* musical objects. And that will be Snappidagg 67. I also would have liked to tell you a little bit about some boxes I have done [you can see some of them on Snappidagg 71 till 94, but if I spoke more about them here, well…] that would be and that is not what this speech is for. No, all this was made so you can expand your mind and give you a few ideas of how to complete our *Mort Aux Vaches Ekstra Extra* composition, and

education for alternative and artificial intelligences. Remember, you put the percentages of who owns what at the end of the composition, please bear that in mind. You are just as much the composer as I am, but you are going to put the final touch to this one.

The last statement, I would like to make, is just that instead of asking you, "How did it feel right before when we swapped identities?" I would just like to say, "How do you think it felt for me?" Remember [I am The Vacuum Creator…]



Gæoudjiparl the Århus Warrior attempts to claim himself
and his academic authenticity unscannable, cf.
Mort Aux Vaches Ekstra Extra #OLA768G

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